That did affright the air at Agincourt[7]?
O, pardon! since a crooked figure may
Attest, in little place, a million;
And let us, ciphers to this great accompt,
On your imaginary forces[8] work:
Suppose, within the girdle of these walls
Are now confin'd two mighty monarchies,
•
Whose high upreared and abutting fronts
The perilous, narrow ocean parts asunder[9].

Mr. Steevens's first explanation was the right one. The play-house called the *Cock-pit* was not built till several years after the appearance of Henry V. See the History of the English Stage, vol. iii. MALONE.

6 — the very CASCIUES,] The *helmets*. JOHNSON.

"The very casques" does not mean the identical casques, but the casques *only*, the casques *alone*. So, in The Taming of the Shrew, Katharine says to Grumio:

"——— Thou false deluding slave,
" That feed'st me with the *very name* of meat."

The *very name* means here, the *name only*. M. MASON.

** The "very casques" are—even the casques or helmets; much less the men by whom they were worn. So, in Macbeth:

"———for fear
" Thy *very* stones prate of my whereabout." MALONE.

7 — casques. That did AFFRIGHT THE AIR—] Thus Prudentius, in Psycho machia, 297:

•——clypeo dum *territat auras*.

STEEVENS.

8 — IMAGINARY forces—] *Imaginary* for *imaginative*, or *your powers of fancy*. Active and passive words are by this author frequently confounded. JOHNSON.

9 Whose high upreared and abutting fronts
The PERILOUS NARROW ocean parts asunder.] *Perilous narrow* in burlesque and common language meant no more than *very narrow*. In old books this mode of expression occurs perpetually. A *perilous* broad brim to a hat, a *perilous* long sword, &c. So, in Beaumont and Fletcher's Humourous Lieutenant:

" She is *perilous* crafty."*

Thus, *villainous* is only used to exaggerate, in The Tempest:

"———be turn'd to barnacles or apes
" With foreheads *villainous* low."

Again, in John Florio's Preface to his translation of Mon* taigne:

« — in this *perilous* crook'd passage—."